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cing all sorts of distortions and contortions. The architectural structures lose in their turn their decorative ornament, the mouldings their enriched beads, pearls, egg and tongue ornament, etc. Losing the elegant sweep of profile, they are bent, broken, curved and twisted; columns, pillars and pilasters, no more surmounted by their ever-varying, charming capitals, are grouped into two, three or four. Yet a certain unity and harmony of style is still discernable, and the Rococo period also produces characteristic and ingenious structures which, although suggestive of their age of licentiousness, show, especially in the interior, grand spaces, largely designed, carefully and harmoniously arranged and decorated throughout.

Of great interest is the comparison of the gradual decay of the Renaissance with that of the Middle Ages. Mediæval Art, which in its most flourishing days pursued a similar course to the Renaissance, falls at last into the same errors as Rococo. The original, constructive signification of the architectural features is soon lost sight of, they become overcharged with ornament, and sink down to the rank of mere decorative vagaries. Thus it comes to pass that Gothic Art, striving after lightness, degenerates by degrees into forms of excessive thinness

and poverty, while the Renaissance, based on Antique principles, assumes proportions of great massiveness and heaviness.

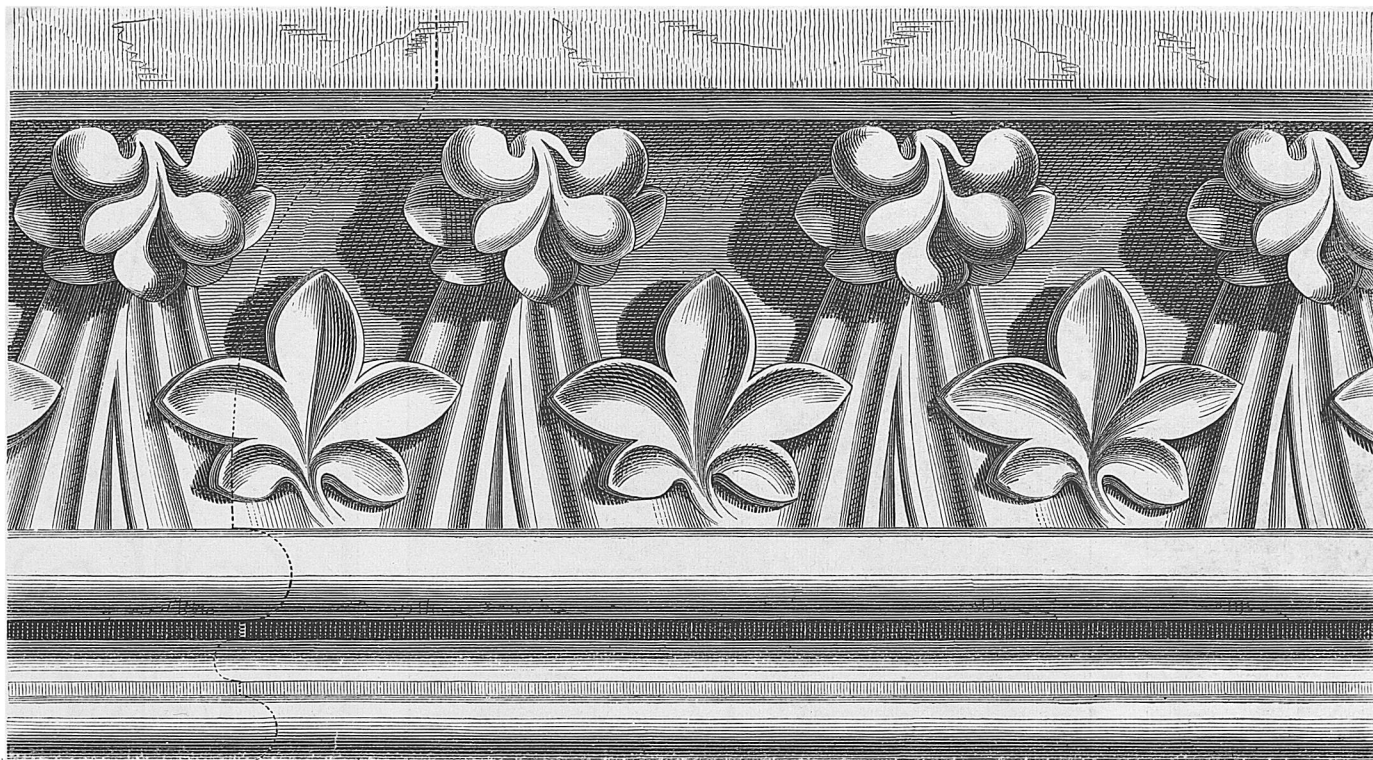
Only with the beginning of this century everything goes out of joint; the ancient hallowed traditions disappear, each follows his own way, or follows none at all; everything is to be done anew, and we are in the same position as if we had lost the power of speech, we are without *style*. Two things may save us. First an earnest study of early Italian Renaissance, which combines the excellence of former periods in Art; showing in its creations a noble simplicity, and manly vigour of style, it can, imbued with a new and fresh life, and prompted by a new and energetic spirit, be adapted to nearly all the modern wants and exigencies of private and public life. A second means may be sought in the restless activity and productiveness of modern Industry. Through the stupendous discoveries and inventions and the progress in technical science during this century, the process of manufacture, the treatment and the manipulation of the material, have entered into an entirely new phase; new thoughts and forms, never before entertained, are worked out and perfected, which, being merged into Architecture and Art industry, are thus brought to fruition.

SPECIMENS OF ORNAMENTATION.



No. 1.

No. 1. Romanesque Style; Foliated Stringcourse from Bonn Cathedral.



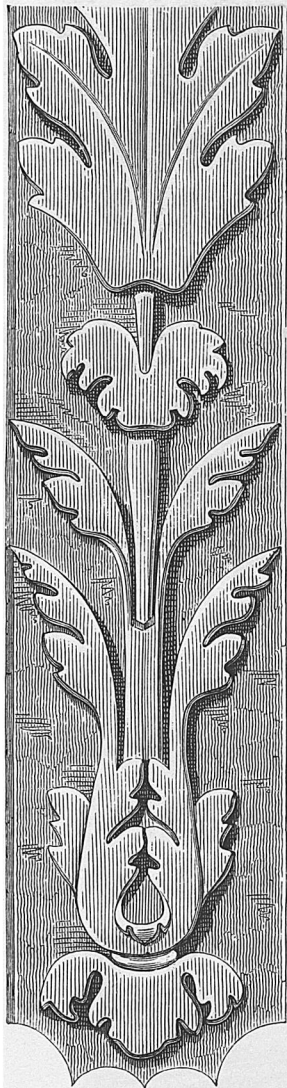
No. 2.



No. 3.

No. 2. Early Gothic; Detail of Lintel from Porch of Lower Church of the Sainte Chapelle, Paris.

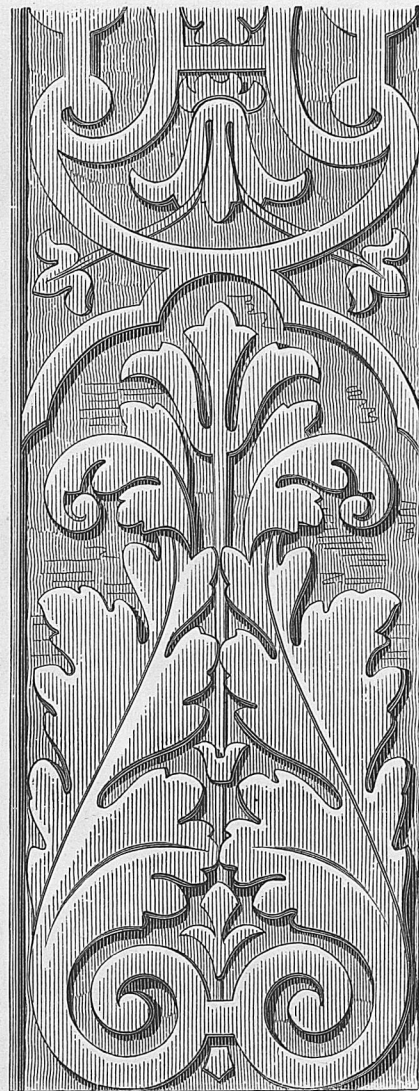
No. 3. French Renaissance; Band of Foliage round Principal Doorway of Church of St. Etienne du Mont, Paris.



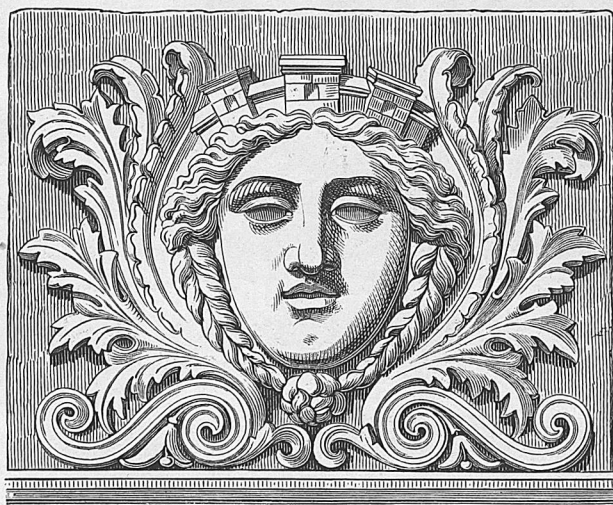
No. 4.



No. 6.



No. 5.



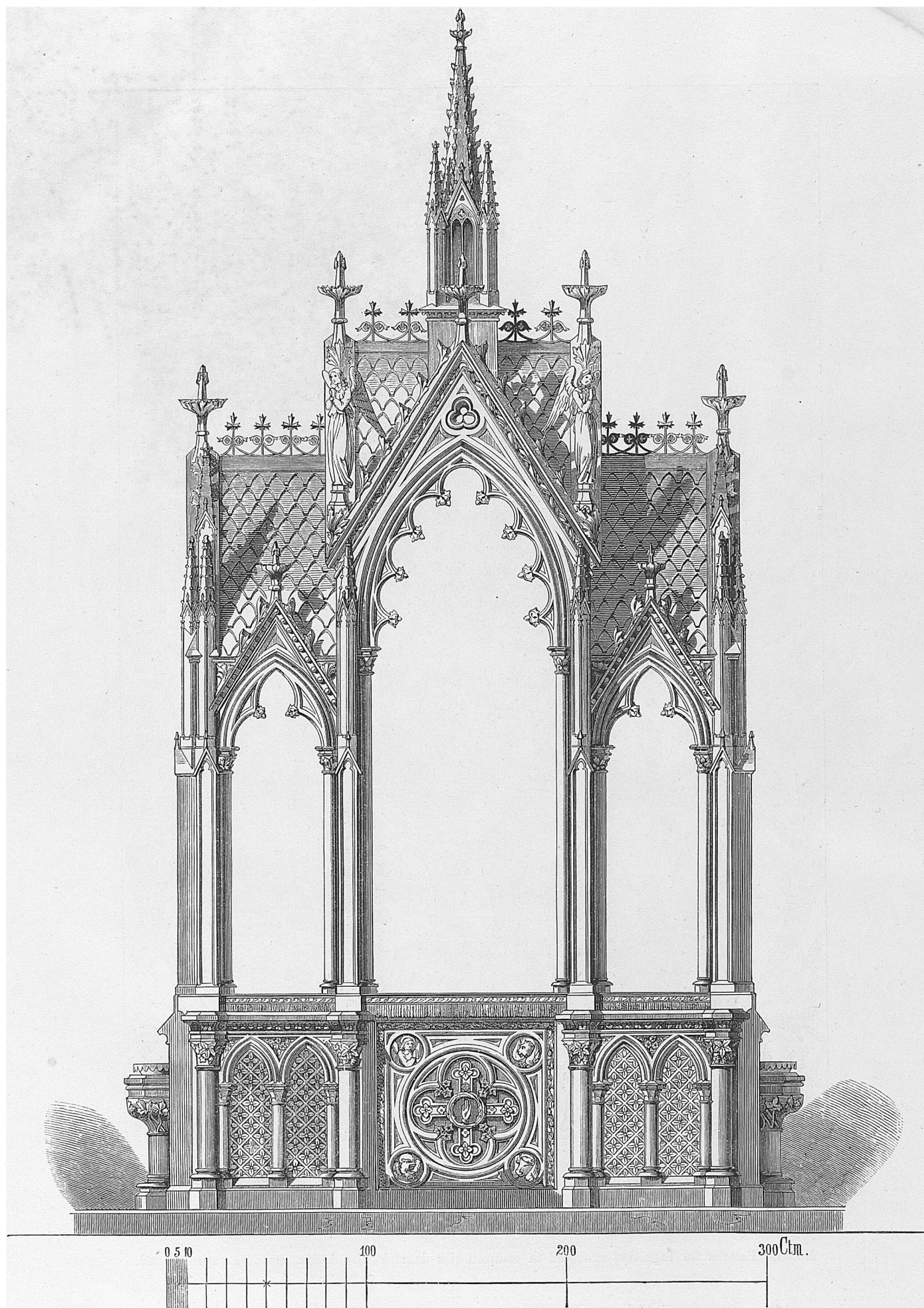
No. 7.

Nos. 4 and 5. French Renaissance; Portions of Panels from the Louvre, Paris.
 No. 6. German Renaissance; Aralesque from Sepulchral Monument in Church at Comburg, near Hall, Württemberg.
 No. 7. Modern Panel Ornament.

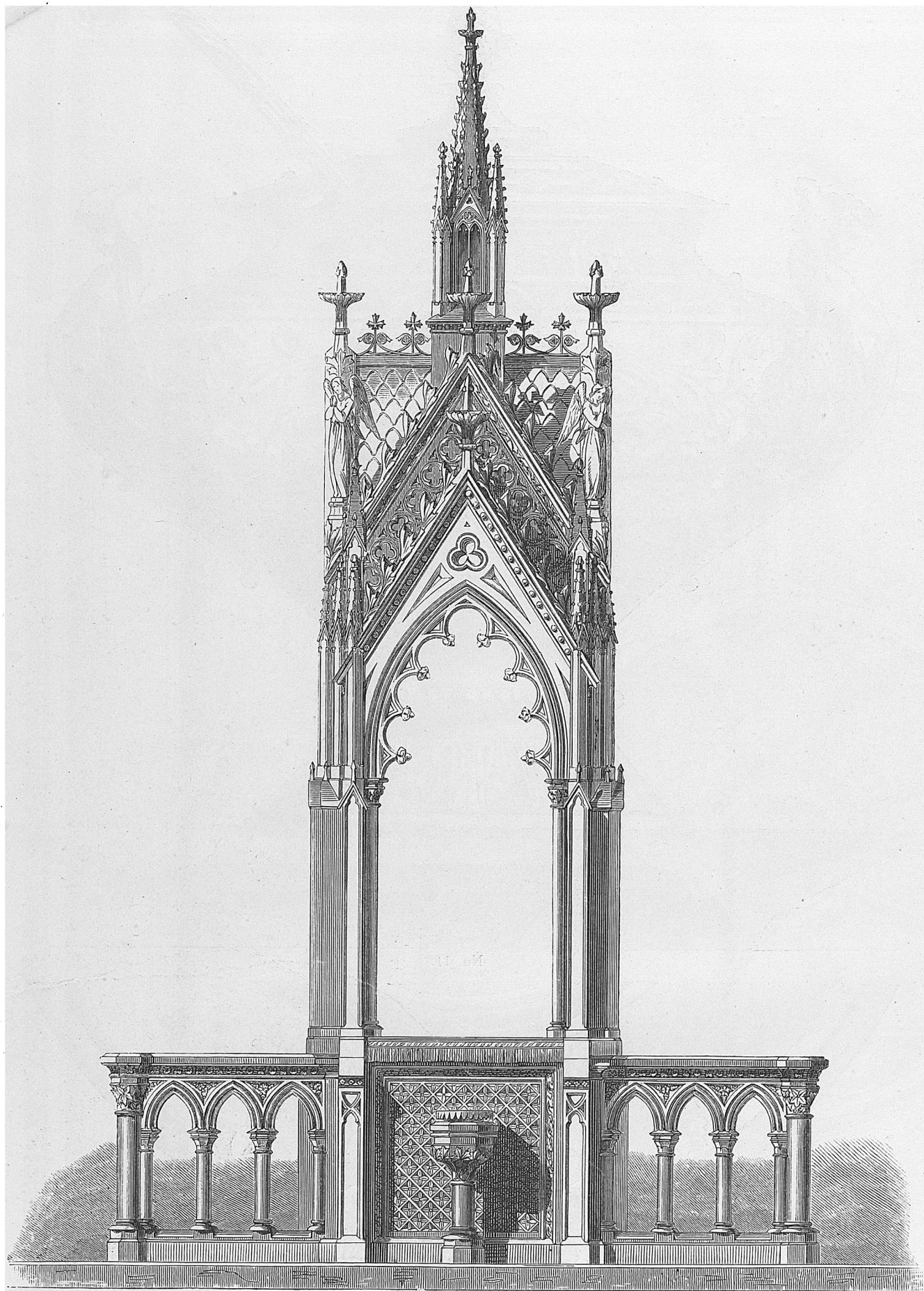


No. 8.

No. 8. Pattern for Tapestry; executed in crimson silk damask, the design mat, on satin ground.



No. 9.

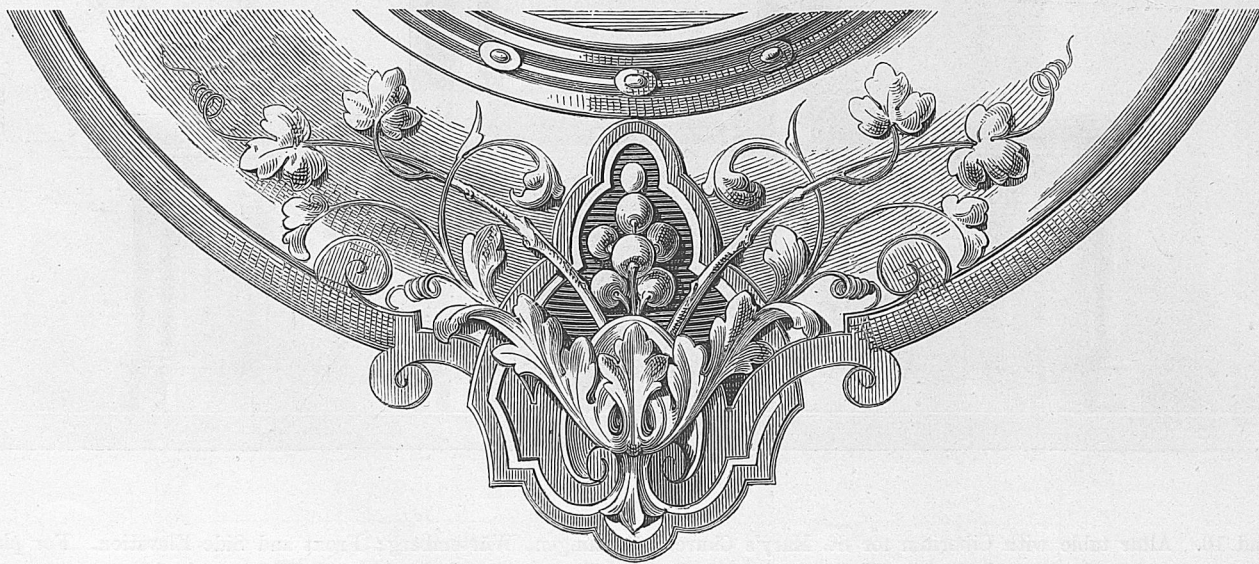


No. 10.

Nos. 9 and 10. Altar table with Ciborium for St. Mary's Church, Reutlingen, Württemberg; Front and Side Elevation. For plan and section, $\frac{1}{5}$ of real size, see Nos. 6—8 of Supplement. Competition design; Mr. K. Walther, Architect.

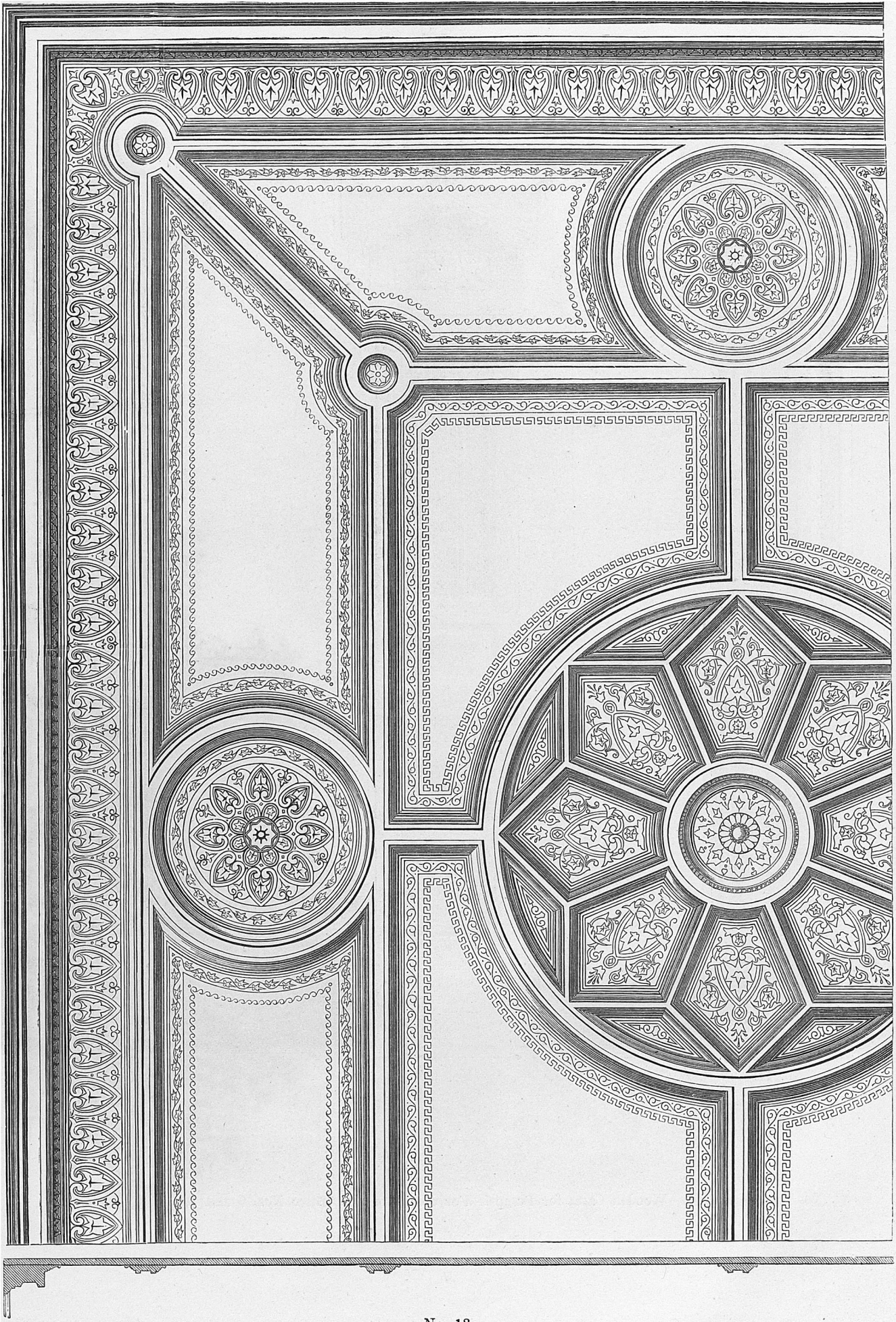


No. 11.



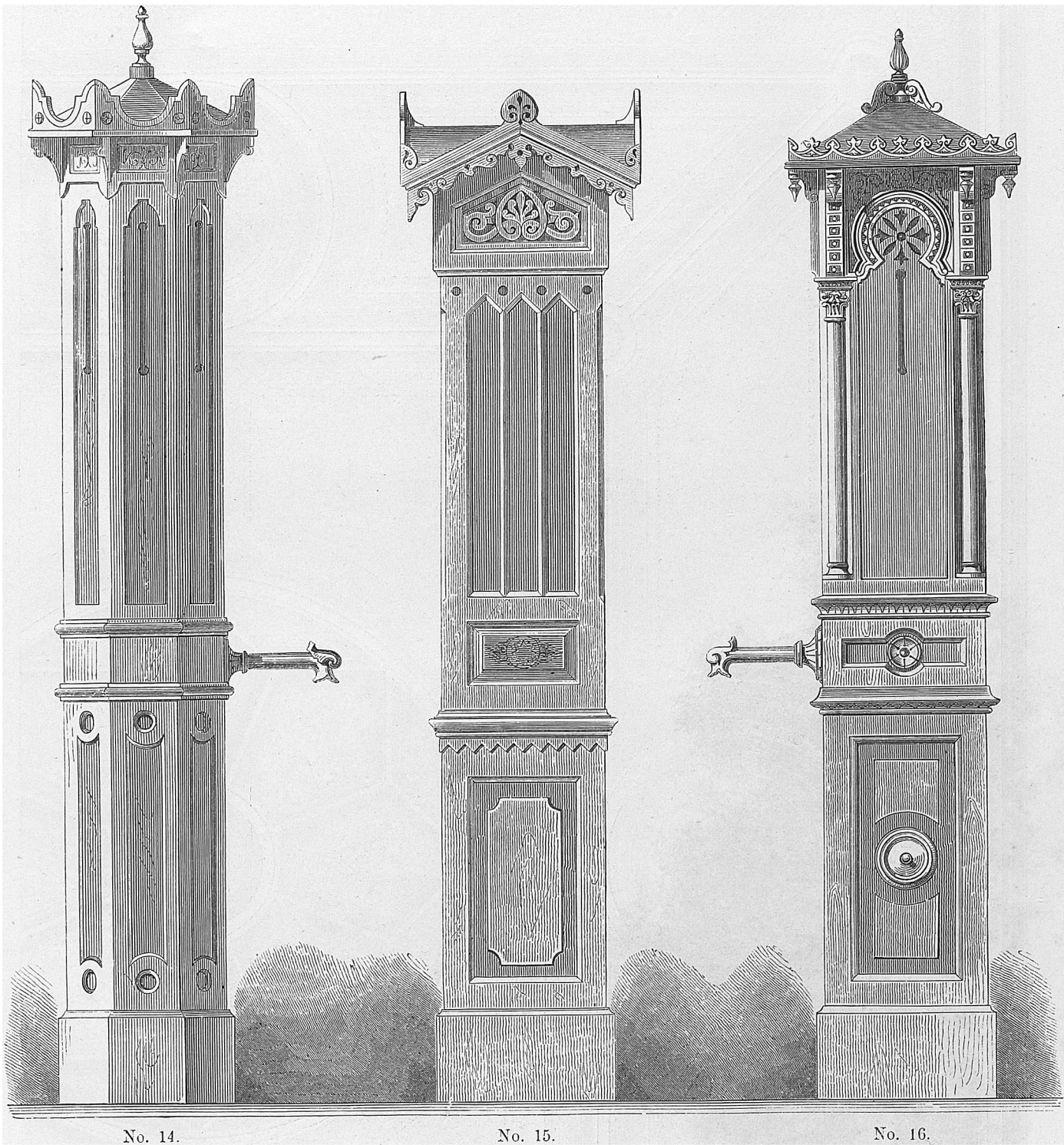
No. 12.

Nos. 11 and 12. Majolica Punch Bowl with Salver.

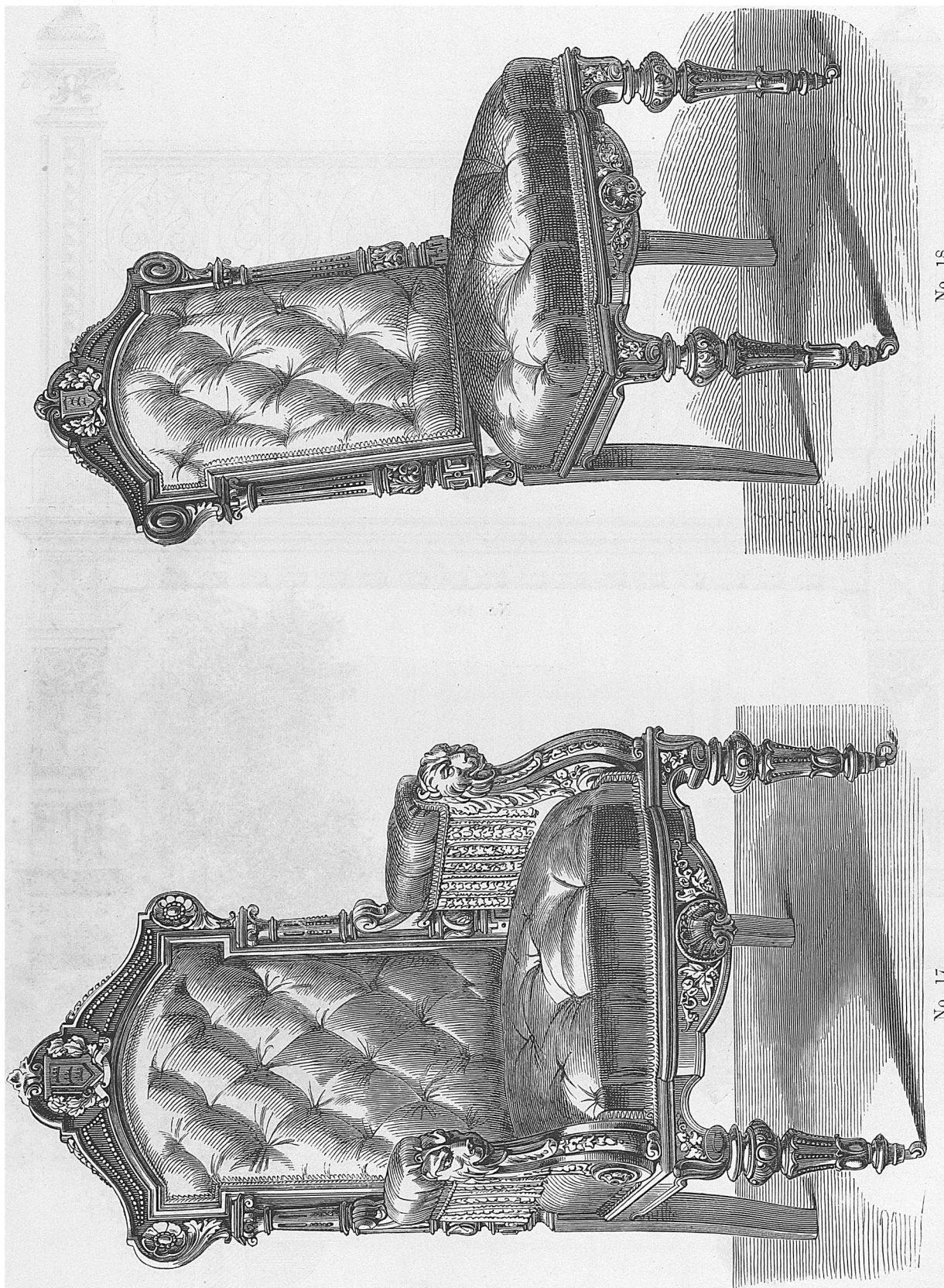


No. 13.

No. 13. Design of Modern Ceiling.



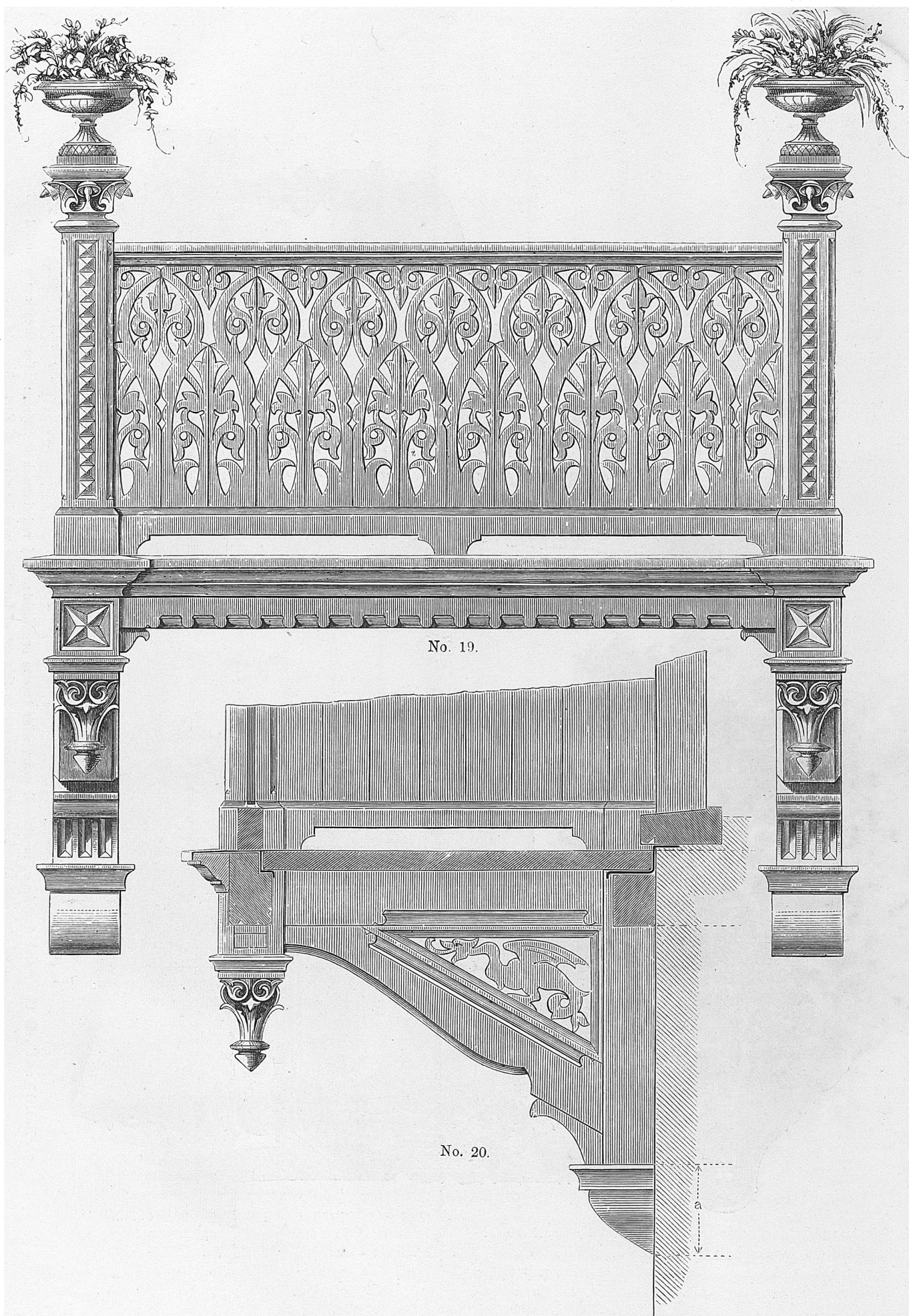
Nos. 14, 15 and 16. Wooden Cases for Pumps. For details of No. 16 see Nos. 9 and 10 of Supplement.



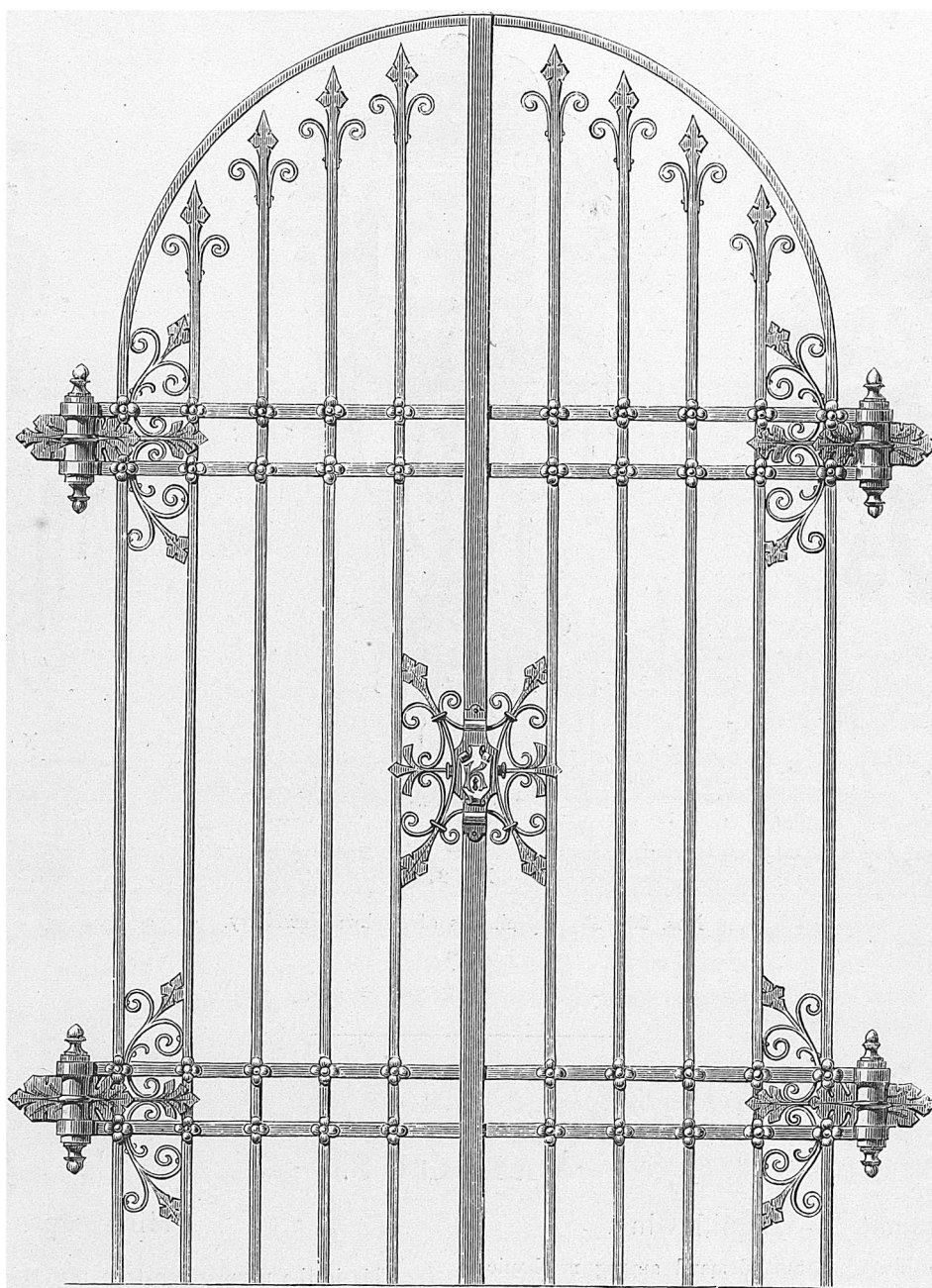
No. 17.

No. 18.

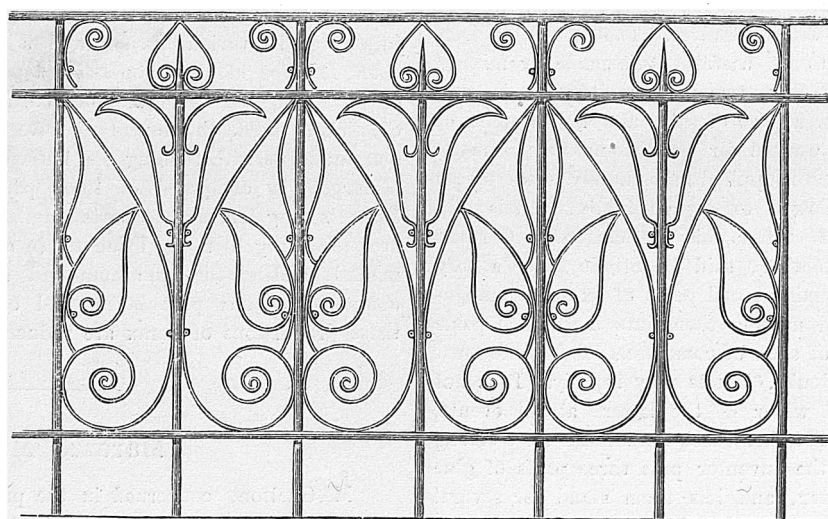
Nos. 17 and 18. Chair and Armchair, in stained pear, with bronze ornaments, and red damask coverings. For details see Nos. 1—3 of Supplement. The sofa belonging to this set of furniture will be given in Part 10.



Nos. 19 and 20. Balcony of carved and pierced Wood. Elevation and section $\frac{1}{16}$ of real size.



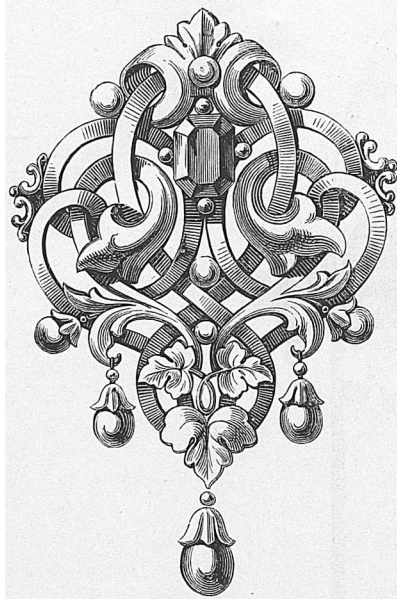
No. 21.



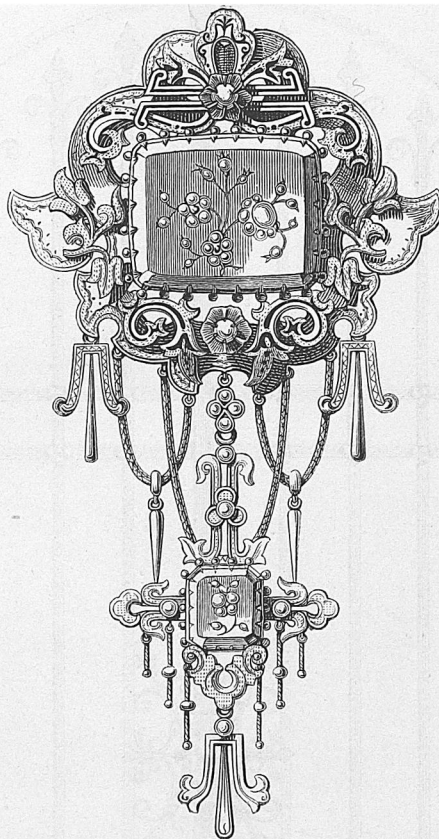
No. 22.

No. 21. Wrought-iron Gate.

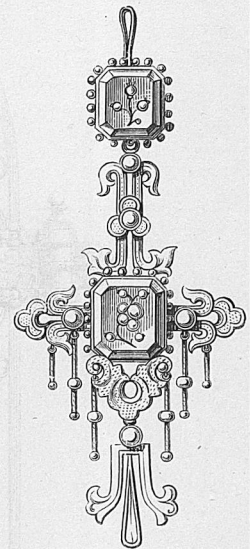
No. 22 Wrought-iron Balcony Railing.



No. 23.



No. 24.



No. 25.

Nos. 23—25. Specimens of Modern Jewellery.

VARIOUS.

New Cement. — Liquid Glue.

Few things are in more constant demand among mechanics than cements, and it must be admitted that most of those in common use are open to improvement. We have recently met with some receipts in the French and German journals, which we put together for the information of our readers. The first is an iron cement, which looks likely to be useful. It is made by mixing from four to five parts of dry clay, two parts of iron filings, one part oxide of manganese, half a part of salt, and half a part of borax. When the cement is wanted for use this mixture is made with water into a paste, which is applied immediately to the pieces to be joined. It is then allowed to dry gradually, and is subsequently treated to whiteness. After this the cement will resist water and of course heat. Another, said by Stinde to be a very useful cement, is made by mixing equal parts of oxide of manganese and oxide of zinc, and making them into a thinnish paste with the solution of silicate of soda of commerce. This paste must be applied quickly, as, no doubt, it sets very rapidly. It is not calculated to resist heat and water — the latter, at all events, not for any length of time. Another receipt we find is for a strong liquid glue. To make this the inventor puts three parts of glue with eight parts of cold water, and lets them stand for several hours to soften the glue. He then adds half a part of muriatic acid and three-quarters of a part of sulphate of zinc, and heats the mixture to 185 deg. Fah. for ten or twelve hours. The mixture remains liquid after cooling, and is said to be very useful for sticking wood, crockery, and glass together.

Mechanics' Magazine.

Minargent.

This is the name given to a new substitute for silver, which is said to possess nine tenths of its whiteness, malleability, ductility, tenacity, sonorousness, and density, while it has a superior metallic lustre, wears better, is less likely to be acted upon by sulphur in its various forms, and is less fusible than silver. The chief features of this wonderful alloy consist in the introduction of pure tungsten and aluminum, also the considerable proportion of nickel which the inventors have been enabled to alloy with aluminum notwithstanding its known want of affinity therewith. Minargent is composed of 1,000 parts copper, 700 parts nickel, 50 parts tungsten, and 10 parts aluminum. The first three-elements are melted together, then run off in a granulated form, and again melted, adding the aluminum and about 1½ per cent of a flux composed of one part borax and one part fluoride of calcium; these proportions of borax are reduced as the fusion proceeds.

Scientific American.

Marezzo Marble.

M. Guelton, concerned in the production of this material, is anxious it should be known that »the nature of the manufacture by which these marble imitations are produced, so far from being a simple result, represents the labour of many years' incessant study of the mineralogical formation of the finest marbles that have come under his observation«.